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National Gallery of Art 2017–2018 Fall and Winter Lecture Series Brings Together Renowned Artists, Authors, Scholars, Philanthropists, Historians, and Teachers; Book Signings Feature Highly Anticipated Publications



A book signing of *Carrie Mae Weems: Kitchen Table Series* follows Carrie Mae Weems' lecture at the National Gallery of Art on October 17, noon, in the East Building Auditorium.

Washington, DC—The National Gallery of Art fall and winter lecture and book-signing program—September 2017 through February 2018—will present more than 35 talks by renowned artists, scholars, curators, and historians discussing new releases about or by well-known artists, philanthropists, scholars, and historical activists. Book signings will follow many of the lectures.

Diverse lectures include *Bunny Mellon: The Pursuit of Perfection* (Meryl Gordon, director of magazine writing, Arthur L. Carter Journalism Institute, New York University); *Calder: The Conquest of Time: A Conversation with Jed Perl and Alexander S. C. Rower* (Jed Perl, author and contributor, *The New York Review of Books*; Alexander S. C. Rower, Calder's grandson and president, Calder Foundation); *Kitchen Table Series* (Carrie Mae Weems, artist); and *Leonardo da Vinci* Walter Isaacson, author, and president and chief executive officer, The Aspen Institute).

Other events include the public symposium [Edgar Degas \(1834–1917\): A Centenary Tribute](#), with a keynote address by independent scholar Richard Kendall and illustrated lectures by other scholars, including art historian Anne Pingeot; *Fashion à la Figaro: Spanish Style on the French Stage* by Kimberly Chrisman-Campbell, fashion historian; *Anne Truitt in Washington: A Conversation with James Meyer and Alexandra Truitt* (James Meyer, curator of art, 1945–1974, National Gallery of Art, and Alexandra Truitt, independent photo editor and picture researcher, and manager, Estate of Anne Truitt); *Collector of Lives: Giorgio Vasari and the Invention of Art* by Noah Charney, author, adjunct professor of art history, American University of Rome and University of Ljubljana, and founder, Association for Research into Crimes Against Art (ARCA); and many more.

Works in Progress, the Gallery's half-hour, midday or lunchtime series held in the West Building Lecture Hall on Mondays, highlights new research by Gallery staff, interns, fellows, and special guests. The 30-minute talks are followed by question-and-answer periods.

Lectures are free and open to the public on a first-come, first-seated basis. Unless otherwise noted, all programs take place in the East Building Auditorium. The East Building of the National Gallery of Art is located at Fourth Street and Pennsylvania Avenue NW. Please visit nga.gov/podcasts for lecture recordings.

Schedule of [Lectures and Book Signings](#)

[Edvard Munch: Spiritualism, Science, and Color](#)

September 10 at 2:00

East Building Auditorium

Held in conjunction with the exhibition [Edvard Munch: Color in Context](#)

Valerie Hellstein, independent scholar, and Elizabeth Prelinger, Keyser Family Professor of Art History and Modern Art, Georgetown University, in conversation with Mollie Berger, curatorial assistant, department of prints and drawings, National Gallery of Art

[Kevin Beasley](#)

Kevin Beasley, artist

September 17 at 2:00

East Building Auditorium

Kevin Beasley creates sculptures and performances out of found objects of cultural and personal significance—anything from housedresses and do-rags to Air Jordan sneakers and football helmets. He combines these with polyurethane foam and resin, mashing, squeezing, or ripping them to create new, sometimes haunting forms. Sometimes he embeds audio equipment in his sculptures, making them listen or speak.

This program is conceived and made possible by Darryl Atwell.

Public Symposium: [Edgar Degas \(1834–1917\): A Centenary Tribute](#)

September 22

10:30 to 5:00

East Building Auditorium

Introduction by Mary Morton, curator and head of the department of French paintings, National Gallery of Art; keynote address by Richard Kendall, independent art historian and curator. Illustrated lectures by other independent scholars and Gallery staff.

A book signing of *Facture: Conservation, Science, Art History*, Volume 3: *Degas* follows.

[Steps toward Reality: Matthias Mansen in Conversation with John Tyson](#)

Matthias Mansen, artist, and John A. Tyson, assistant professor of art, University of Massachusetts Boston

September 24 at 2:00

East Building Auditorium

Mansen advances the tradition of woodblock printing by transforming pieces of scavenged wood into printing blocks, which he progressively carves and recarves, using them to create large-scale compositions. The special installation [Matthias Mansen: Configurations](#), on view December 13, 2017, presents thirteen woodcuts from the National Gallery of Art's collection. In this conversation, Mansen and Tyson discuss the artist's career, his distinctive process, and the impact of research on subjects from cartography to the U.S. Exploring Expedition on his artworks.

[Fray: Art and Textile Politics: A Conversation with Julia Bryan-Wilson and Lynne Cooke](#)

October 1 at 2:00

East Building Auditorium

Julia Bryan-Wilson, associate professor of modern and contemporary art, University of California, Berkeley, and Lynne Cooke, senior curator, special projects in modern art, National Gallery of Art

A book signing of *Fray: Art and Textile Politics* follows.

[Charles Le Brun—Louis XIV's Most Powerful Artist](#)

October 6 at 3:30

East Building Auditorium

Wolf Burchard, furniture research curator, National Trust, England

A book signing of *The Sovereign Artist: Charles Le Brun and the Image of Louis XIV* follows.

[Introduction to the Exhibition—Fragonard: The Fantasy Figures](#)

October 8 at 2:00

East Building Auditorium

Yuriko Jackall, assistant curator, department of French paintings, National Gallery of Art

A signing of the exhibition catalog *Fragonard: The Fantasy Figures* follows.

[Collector of Lives: Giorgio Vasari and the Invention of Art](#)

October 12 at 3:30

East Building Auditorium

Noah Charney, author, adjunct professor of art history, American University of Rome and University of Ljubljana, and founder, Association for Research into Crimes against Art (ARCA)

A book signing of *Collector of Lives: Giorgio Vasari and the Invention of Art* follows.

[Bunny Mellon: The Pursuit of Perfection](#)

October 15 at 2:00

East Building Auditorium

Meryl Gordon, director of magazine writing, Arthur L. Carter Journalism Institute, New York University, and author of *The Phantom of Fifth Avenue: The Mysterious Life and Scandalous Death of Heiress Huguette Clark* (2014) and *Mrs. Astor Regrets: The Hidden Betrayals of a Family Beyond Reproach* (2008).

A book signing of *Bunny Mellon: The Life of an American Style Legend* follows.

[Carrie Mae Weems: Kitchen Table Series](#)

Carrie Mae Weems, artist

October 17 at noon

East Building Auditorium

A book signing of [Carrie Mae Weems: Kitchen Table Series](#) follows.

This program is made possible by the James D. and Kathryn K. Steele Fund for Photography.

This program is coordinated with [Now Be Here #4, DMV](#), the fourth and final US iteration of a project to gather female and female-identifying visual artists for a group photograph of historic proportions.

[Introduction to the Exhibition—Vermeer and the Masters of Genre Painting: Inspiration and Rivalry](#)

October 22 at 2:00

East Building Auditorium

Adriaan Waiboer, head of collections and research, National Gallery of Ireland, Dublin

Arthur K. Wheelock Jr., curator of northern baroque paintings, National Gallery of Art

A livestream of the lecture will be available in additional locations in the Gallery and at [nga.gov/live](#).

A signing of the exhibition catalog, *Vermeer and the Masters of Genre Painting*, follows.

[Wyeth Lectures in American Art](#)

Established in 2003, the Wyeth Lecture in American Art is a biennial event hosted by the Center for Advanced Study in the Visual Arts, National Gallery of Art, and supported by the Wyeth Foundation for American Art. Wyeth lecturers are chosen on the basis of their outstanding contributions to the study of and scholarship on American art.

[The Panorama and the Globe](#)

Expanding the American Landscape in World War II

October 25, 4:30–6:00

West Building, Lecture Hall

Cécile Whiting, University of California, Irvine, focuses her research primarily on American art of the mid-twentieth century, as evidenced by the three books she has published: *Antifascism in American Art* (Yale, 1989), *A Taste for Pop: Pop Art, Gender, and Consumer Culture* (Cambridge, 1997), and *Pop L.A.: Art and the City in the 1960s* (Berkeley, 2006). Her most recent book was awarded the 21st Charles C. Eldredge Prize, awarded annually by the Smithsonian American Art Museum for outstanding scholarship in the field of American Art.

[Amy Sherald](#)

Amy Sherald, artist

October 29 at 2:00

East Building Auditorium

Sherald paints dynamic portraits designed to divulge an erudite understanding of the psychological consequences of stereotyping and racism. In 2016, Sherald was the first woman to win the Outwin Boochever Portrait Competition grand prize from the Smithsonian National Portrait Gallery. In her lecture, Sherald discusses her career, artistic process, and latest projects.

Held in conjunction with [Now Be Here: Now Let's Talk](#), the fourth and final US iteration of a project to gather female and female-identifying visual artists for a group photograph of historic proportions

[Calder: The Conquest of Time: A Conversation with Jed Perl and Alexander S. C. Rower](#)

November 5 at 2:00

East Building Auditorium

Jed Perl, author of *Calder: The Conquest of Time*, and contributor, *The New York Review of Books* Alexander S. C. Rower, Alexander Calder's grandson and president, Calder Foundation

A book signing of *Calder: The Conquest of Time: The Early Years: 1898–1940* follows.

[Michelangelo Pistoletto](#)

Michelangelo Pistoletto, artist

November 6 at 1:00

East Building Auditorium

Michelangelo Pistoletto is an [Italian painter](#), [action](#) and object artist, and [art theorist](#), who is acknowledged as one of the main representatives of the Italian [Arte Povera](#), a contemporary art movement.

A book signing of *Michelangelo Pistoletto: The Minus Objects 1965–1966* follows.

[Leonardo da Vinci](#)

November 6 at 3:30

East Building Auditorium

Walter Isaacson is president and chief executive officer of The Aspen Institute, the former chairman and CEO of [Cable News Network \(CNN\)](#) and the managing editor of [Time](#). He is a writer, journalist, and author of biographies about [Steve Jobs](#), [Benjamin Franklin](#), [Albert Einstein](#), and [Henry Kissinger](#).

A book signing of *Leonardo da Vinci* follows.

[Anne Truitt in Washington: A Conversation with James Meyer and Alexandra Truitt](#)

Alexandra Truitt, independent photo editor and picture researcher, and manager, Estate of Anne Truitt

James Meyer, curator of art, 1945–1974, National Gallery of Art

November 19 at noon

East Building Auditorium

[Sydney J. Freedberg Lecture on Italian Art](#)

The Sydney J. Freedberg Lecture on Italian Art features distinguished scholars presenting original research. This annual lecture series offered by the National Gallery of Art began in 1997 and is named after the great specialist of Italian art Sydney J. Freedberg (1914–1997). Professor Freedberg earned his PhD from Harvard University in 1940, where he taught for 29 years until he was appointed chief curator of the National Gallery of Art in 1983.

[Sugar and Spice and All Things Nice? Titian's Portrait of Clarice Strozzi](#)

Beverly Louise Brown, The Warburg Institute

November 19, 2:00

East Building Auditorium

Beverly Louise Brown is a fellow of the Warburg Institute, London. After teaching at Wellesley College as well as Brown, Harvard, and Princeton Universities, she served as a curator of southern baroque painting at the National Gallery of Art and as assistant director of the Kimbell Art Museum, Fort Worth. The recipient of fellowships and awards from the Institute for Mediterranean Studies, the Gladys Krieble Delmas Foundation, and the American Philosophical Society, she was appointed visiting professor at Villa I Tatti, Harvard University's Center for Renaissance Studies (1998 – 1999). She has published widely on Italian Renaissance and baroque art, looking recently at the depiction of antique sculpture in the work of Bellini and Titian. Brown has organized numerous exhibitions, including *The Age of Correggio and the Carracci* (1986), *Veronese* (1988), *Jacopo Bassano* (1993), *Giambattista Tiepolo: Master of the Oil Sketch* (1993), *Renaissance Venice and the North: Crosscurrents in the Time of Bellini, Dürer, and Titian* (1999), and *The Genius of Rome* (2001).

[Fashion à la Figaro: Spanish Style on the French Stage](#)

November 26 at 2:00

East Building Auditorium

Kimberly Chrisman-Campbell, fashion historian

The 2012 discovery of a drawing by Jean Honoré Fragonard (1732–1806) depicting his so-called fantasy figures is the inspiration for a revelatory exhibition of the corresponding paintings—rapidly executed, brightly colored portraits of lavishly costumed individuals, including the National

Gallery of Art's *Young Girl Reading* (c. 1769). In this lecture, Kimberly Chrisman-Campbell explores the profound effects that Pierre Augustin Caron de Beaumarchais's Figaro trilogy had on French fashion.

Held in conjunction with the exhibition [Fragonard: The Fantasy Figures](#)

[A Century Gone By: American Art and the First World War](#)

December 10 at 2:00

East Building Auditorium

David M. Lubin, Charlotte C. Weber Professor of Art, Wake Forest University, and Terra Foundation for American Art Visiting Professor 2016–2017, Oxford University

A book signing of *Grand Illusions: American Art and the First World War* follows.

[Johannes Vermeer: An Artist of His Time Yet Timeless](#)

January 7 at 2:00

East Building Auditorium

Arthur K. Wheelock Jr., curator of northern baroque paintings, National Gallery of Art

[Suffering, Struggle, Survival: The Activism, Artistry, and Authorship of Frederick Douglass](#)

February 25 at 2:00

East Building Auditorium

Celeste-Marie Bernier—professor of black studies and personal chair in English literature, School of Literatures, Languages, and Cultures, University of Edinburgh, and coeditor in chief, *Journal of American Studies*, Cambridge University Press

A book signing of *Narrative of the Life of Frederick Douglass, an American Slave* (anniversary edition, 2018); *Pictures and Power: Imaging and Imagining Frederick Douglass 1818–2018*; and *Picturing Frederick Douglass: An Illustrated Biography of the Nineteenth Century's Most Photographed American* follows.

[Works in Progress](#)

This lunchtime series highlights new research by Gallery staff, interns, fellows, and special guests. The 30-minute talks are followed by question-and-answer periods.

[The Art of Working with Visitors with Memory Loss: A New Gallery Program](#)

September 18 at 12:10 and 1:10

West Building, Lecture Hall

Lorena Bradford, head of accessible programs, education division, National Gallery of Art, shares insights and lessons learned during the pilot phase of *Just Us at the National Gallery of Art*, the new and inspiring education program designed for people with memory loss and their care partners.

Held in conjunction with the new education program *Just Us at the National Gallery of Art*

[Picnic Ware Fit for a Feast](#)

Giovanni Bellini (1430/1435–1516) and Titian's (1488/1490–1576) *The Feast of the Gods*

September 25 at 12:10 and 1:10

West Building, Lecture Hall

Rosamond Mack, independent scholar

Giovanni Bellini (1430/1435–1516) and Titian's (1488/1490–1576) *The Feast of the Gods* is one of the greatest Renaissance paintings in the United States by two fathers of Venetian art. Mack will discuss how Bellini lavished unprecedented attention on vessels and containers in the painting, which range from common Venetian wares to rare exotic imports.

[Frederick Douglass and the Visual Arts in Washington, DC](#)

October 2 at 12:10 and 1:10

West Building, Lecture Hall

Sarah Cash, associate curator, department of American and British paintings, National Gallery of Art, and Ka'mal McClarin, museum curator, Frederick Douglass National Historic Site Collection, National Park Service

[Innovation, Competition, and Fine Painting Technique: Marketing High-Life Style in the Dutch 17th Century](#)

October 30 at 12:10 and 1:10

West Building, Lecture Hall

Melanie Gifford, research conservator, National Gallery of Art

Lisha Glinsman, conservation scientist, National Gallery of Art

[More than Mimicry: The Parrot in Dutch Genre Painting](#)

November 20 at 12:10 and 1:10

West Building, Lecture Hall

Kristen H. Gonzalez, curatorial assistant, department of northern baroque paintings, National Gallery of Art

Held in conjunction with the exhibition *Vermeer and the Masters of Genre Painting: Inspiration and Rivalry*

[Time and Temporality in 17th-Century Dutch Genre Painting](#)

December 18 at 12:10 and 1:10

West Building, Lecture Hall

Alexandra Libby, assistant curator, department of northern baroque paintings, National Gallery of Art

Held in conjunction with the exhibition *Vermeer and the Masters of Genre Painting: Inspiration and Rivalry*

[New Technical Research on the Tomb of Mary of Burgundy](#)

February 12 at 12:10 and 1:10

East Building, Small Auditorium

Emily Pegues, curatorial assistant, department of sculpture and decorative arts, National Gallery of Art, and Dylan Smith, Robert H. Smith Research

Conservator, department of object conservation, National Gallery of Art

Press Contact:

Sarah Edwards Holley, (202) 842-6359 or s-holley@nga.gov

General Information

The National Gallery of Art and its Sculpture Garden are at all times free to the public. They are located on the National Mall between 3rd and 9th Streets at Constitution Avenue NW, and are open Monday through Saturday from 10:00 a.m. to 5:00 p.m. and Sunday from 11:00 a.m. to 6:00 p.m. The Gallery is closed on December 25 and January 1. For information call (202) 737-4215 or visit the Gallery's Web site at www.nga.gov. Follow the Gallery on Facebook at www.facebook.com/NationalGalleryofArt, Twitter at www.twitter.com/ngadc, and Instagram at <http://instagram.com/ngadc>.

Visitors will be asked to present all carried items for inspection upon entering. Checkrooms are free of charge and located at each entrance. Luggage and other oversized bags must be presented at the 4th Street entrances to the East or West Building to permit x-ray screening and must be deposited in the checkrooms at those entrances. For the safety of visitors and the works of art, nothing may be carried into the Gallery on a visitor's back. Any bag or other items that cannot be carried reasonably and safely in some other manner must be left in the checkrooms. Items larger than 17 by 26 inches cannot be accepted by the Gallery or its checkrooms.

For additional press information please call or send inquiries to:

Department of Communications

National Gallery of Art

2000B South Club Drive

Landover, MD 20785

phone: (202) 842-6353

e-mail: pressinfo@nga.gov

Anabeth Guthrie

Chief of Communications

(202) 842-6804

a-guthrie@nga.gov

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Press Release

[Schedule of Lectures and Book Signings](#)

[Works in Progress Lectures](#)

PRESS CONTACT

Sarah Edwards Holley
(202) 842-6359
s-holley@nga.gov

Questions from members of the media may be directed to the Department of Communications at (202) 842-6353 or pressinfo@nga.gov

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